CATALOGUES OF ART EXHIBITIONS ORGANIZED BY THE ARTS COUNCIL OF GREAT BRITAIN REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is given a seven-figure serial number placed in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears; the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

Copyright, microfiche edition: Arts Council of Great Britain and Chadwyck-Healey Ltd, 1975

Technical data:

Producing laboratory: Micromedia Ltd, Kidlington, Oxford

S. W. Hayter

retrospective

The Arts Council

1958

cover plate: **ANGE NOIR** *1950* *(43)*

S. W. HAYTER

An exhibition
of paintings, drawings and engravings
from 1929 - 1957

THE ARTS COUNCIL, 1958

FOREWORD

Stanley William Hayter is widely recognised as one of the outstanding engravers of our time. His Atelier 17, set up first in Paris, then in New York and now again in Paris, is world-famous. He has in his time introduced Picasso, Miro and other great masters to the mysteries and intricacies of a complicated technique. His painting, however, is not so well known in this country and the Arts Council welcomes the opportunity to show this exhibition outside London. It is a selection from a larger exhibition which was shown at the Whitechapel Art Gallery, London, in November 1957. Our choice has been limited by the fact that Hayter is one of those chosen to represent Great Britain at the Venice Biennale this summer and consequently a number of works, particularly among the later paintings, were not available. Nevertheless we hope that the present selection is sufficiently representative to indicate the artist's considerable stature as a painter and to confirm his reputation as an engraver of infinite variety and brilliance.

We are greatly indebted to the artist for his cooperation in lending so many pictures from his studio and to the private and public collectors who have so generously agreed to extend their loans, or to lend works acquired from the Whitechapel exhibition. We also wish to thank in particular Mr. Bryan Robertson, Director of the Whitechapel Art Gallery, for permission to reprint his introduction and catalogue notes, and for the help given by him and his staff in all the arrangements.

PHILIP JAMES

INDEX TO LENDERS

Dr. Malcolm Bick	4
The Hon. Robert Erskine	47
D. Harvey Evers, Esq.	45
Messrs. Grenfell Baines & Hargreaves	48
Anthony Gross, Esq.	1, 32
S. W. Hayter, Esq.	2, 5–16, 18–20, 23–8, 30, 31, 33–5, 37–44, 46, 49–52
Dr. Alistair Hunter	21
London : The Contemporary Art Society	17
Ian McCallum, Esq.	3
Roland Penrose, Esq.	22
Bryan Robertson, Esq.	43
Washington, D.C. : National Gallery of Art	29, 36

PREFACE

As Hayter's work is not widely known in this country, a brief word of introduction may be useful to the English public. S. W. Hayter was born in London in 1901, in Hackney, so that it is not inappropriate for the Whitechapel Gallery to organize the present exhibition. After a scientific training, Hayter worked in Persia in the early nineteen twenties for an oil company. From childhood, he had been concerned with painting and drawing, and a tradition of painters and draughtsmen had in fact existed on his father's side of the family for several generations. Eventually, in 1926, Hayter gave up his scientific work and went to Paris to become an artist. Apart from some visits to America and England, and a certain amount of private travel in Europe, Hayter has lived and worked in Paris ever since. He has many claims to fame but it would be true to say that his reputation is greater on the Continent and in America than in this country. Here, many people imagine that Hayter is an American and this may be because he is married to a Californian artist, Helen Phillips, whose sculpture is well known in Paris. Generations of art students have grown up in this country, and for them Hayter is a kind of legend; but the general public has had little opportunity of seeing his work. In 1952, Hayter was awarded the Légion d'Honneur by the French Government, but until the present time his stature as an international figure has scarcely been appreciated by the official English art world. The first step was taken in 1953, when the Tate Gallery purchased an oil painting from the artist; and now, however belated, recognition has come in full measure, for under the auspices of the British Council, Hayter will represent England at the Venice Biennale in 1958, with Armitage and Scott.

To put it simply and accurately, Hayter is the greatest living engraver. His technical methods and innovations have radically affected the many faceted art of print-making all over the world. His recent book on modern methods of engraving is a unique document and an essential source of reference for all students. The Atelier 17, which Hayter founded in Paris in 1927 as a centre for research in print-making, has become equally unique as an institution with a formidable international reputation. Quite apart from these achievements, a certain range of formal expression invented, elaborated upon and refined in paintings, drawings and prints over the years by Hayter has become common visual currency from Tokyo to London: absorbed into their vision and used almost unconsciously by innumerable artists working in different countries. Hayter has, in fact, left his mark on the art of this century as an original, inventive artist with the highest and most unswerving professional standards as a craftsman and technician.

His work must be seen and assessed as a whole ; that is, the paintings and engravings should be considered together as a single, unified gesture. The linear movements in space, possibly deriving initially from certain aspects of Kandinsky's work in the early years of the century, the convulsive energy of the forms and the whiplash quality of Hayter's line in general may be seen in all his work. If a remarkable consistency can be found, there is also a clear development. The recent paintings and engravings are increasingly atmospheric and relate more closely to landscape and natural phenomena. The metaphysical side of Hayter's work seems to have declined, although the new pictures are still generalized statements couched in abstract terms. They are more serene in mood than the earlier pictures: the attack and urgency is still there but it is not quite so caustic as in the past.

A final word about Hayter as a person may not be out of place. He is a man of great culture with exceptional physical and mental energy: widely and deeply read, and entirely independent in his processes of thought as well as in his work. He has accomplished a great deal for the prestige of English culture abroad and with Henry Moore and Ben Nicholson has helped other English artists to receive attention in foreign countires. As an artist, his sympathies are broad and varied: he has an engaging loyalty to other members of his profession, even when their work and interests differ from his own. As a highly articulate teacher he is held in great esteem and affection. His personality, intelligence and way of life are integrated with his work to an exceptional degree. Above all, he has thought constructively about the problems of an artist in this century and always with a sense of historical perspective. This exhibition comes, very happily, at a moment when Hayter is doing the best work of his career.

Bryan Robertson

SELECT BIBLIOGRAPHY

Bernard Karpel, of the Museum of Modern Art, New York, has generously provided the basis for this list from his records.

Writings by the Artist

Exposition de l'Atelier 17: La Bete Noire, Paris, no. 3:4, 1 June 1935

Konstrevy: Stockholm 1938

Line Engraving, Print: New York, Mar. 1941

Statement in cat. of exhibition of European artists teaching in America, Addison Gallery of American Art, Andover, Mass., 1941

Development of Automatism, Possibilities, ed. George Wittenborn, New York, 1943

Line and Space of the Imagination, View, New York, 1944

Techniques of Gravure, Museum of Modern Art Bulletin, vol. 12, no. 1, Aug. 1944

The Convention of Line, American Magazine of Art, Washington D.C., Mar. 1945

The Language of Kandinsky, American Magazine of Art, Washington D.C., May 1945

The Apostle of Empathy: Paul Klee, American Magazine of Art, Washington D.C., April 1946

Les Bases de la Réalité, Juin' Paris, July 1946

Les Relations entre l'Idée et la Technique, Juin' Paris, Aug. 1946

The Image Makers, American Magazine of Art, Washington D.C., Oct. 1947

The Language of Kandinsky, pp. 15–18 in Wassily Kandinsky: Concerning the Spiritual in Art, Wittenborn, Schultz, New York, 1947

The Language of Kandinsky, American Magazine of Art, Washington D.C., 1947

Of the Means, Possibilities, no. 1, Wittenborn, New York, Winter 1947–8

Jankel Adler, Introduction dated 1948, Nicholson and Watson, London and Paris, 1948

Inter-reaction between Technique and Idea in Gravure, The Tiger's Eye, New York, June 1949

Technical Processes of Atelier 17, cat. of Atelier 17 Group exhibition, Laurel Gallery, New York, 1949

New Ways of Gravure, with preface by Herbert Read, 274 pp. Pantheon, New York, 1949

Interdependence of Idea and Technique in Gravure, Tiger's Eye no. 8, pp. 41–45, New York, 15 June 1949

Of the Means, Transformation, New York, 1950

Réponse à une Enquête: Quel paysage avez-vous choisi ? Arts no. 368.10 Paris, 10 July 1952

Technique de la Gravure, Art-Documents, Geneva 1952

Idea and Technique, Student Independent, Chicago—Graphics issue published at Institute of Design, Fall 1953

The Lautrec Bite, Art News: New York, vol. 54, pp. 26–29, 59–60, Nov. 1955

Technique de la Gravure, Graphis: Zurich, no. 55, Nov. 1955

La Gravure de Mantegna, l'Œil, Paris Nov. 1957

The Growth of Image, in preparation

Works Illustrated by the Artist

Paysages Urbains, 6 pls. with text, Eds. de Quatre Chemins, Paris 1930
HUGNET, Georges, *Apocalypse*, Jeanne Bucher, Paris 1932
HUGNET, Georges, *Ombres Portées*, Eds. de la Montaigne, Paris 1932
REAVEY, George, *Faust's Metamorphosis*, New Review, Eds. Seine, France 1932
REAVEY, George, *Nostradam*, Europa Press, Paris 1935
ELUARD, Paul, *Facile Proie*, G.L.M. Paris 1939
BULLFINCH, *The Age of Fable*, 1942; re-edited by Book of the Month Club, New York 1950

Writings on the Artist

This Quarter, Paris, Surrealist number, Sept. 1932
ROTHSCHILD, E. F. *The Meaning of Unintelligibility in Modern Art*, University of Chicago, 1934
NASH, P. *New Draughtsman*, Signature, Nov. 1935
ELUARD, Paul, *Donner à Voir*, 5e. Eds. Gallimard, Paris 1939. Includes "Facile Proie", p. 215, dated 1938
Art News, New York April 1941
Art of this Century, N. Guggenheim, Art Aid Corporation, New York 1942
ZIGROSSER, C. *The Artist in America: Twenty-four Close-ups of Contemporary Printmakers*, A. Knopf, 1942
DYN (Mexico) ed. by Wolfgang Paalen, nos. 1–6, 1942–44
SWEENEY, J. J., *Alexander Calder* Museum of Modern Art, New York 1943
Hayter and Studio 17, Museum of Modern Art Bulletin, New York, vol. 12, no. 1 Aug. 1944 includes *Techniques of Gravure* by S. W. Hayter
JANIS, S. *Abstract and Surrealist Art in America*, Reynal & Hitchcock, New York 1944
McPHARLIN, P. L., *The Dimensions of Printed Line*, American Magazine of Art, Washington D.C., Nov. 1944
Cahiers du Sud, Toulouse, (Notice sur S. W. Hayter) no. 274, p. 883, 1945
JONES, T. Catesby, S. W. Hayter, Kenyon Review, vol. 7, no. 3 Kenyon College, Gambier, Ohio, Summer 1945
Catalogue of the tenth exhibition of prints by 35 members of Atelier 17 Group, Willard Gallery, New York, 15 May—2 June 1945
Current Biography, ed. Anna Rothe, New York, Dec. 1945 pp. 20–23
SKIRA, A. *Anthologie du Livre Illustré par les Peintres et Sculpteurs de l'Ecole de Paris*, Skira 1946
Catalogue of Exhibition 851, Atelier 17, with an introduction by Herbert Read and a technical note by S. W. Hayter, Leicester Galleries, London, March 1947
BARR, A. H., Jr., *Fantastic Art, Dada, Surrealism*, Museum of Modern Art, New York 1947
MOHOLY NAGY, L., *Vision in Motion*, Theobald, Chicago 1947

WHEELER, M., Modern Painters and Sculptors as Illustrators, Museum of Modern Art, New York 1947

Cat. of Exposition de la Jeune Peinture en Grand Bretagne, Galerie René Drouin, Paris, in association with the British Council, Jan. 23—Feb. 23 1948 p. 16

ELUARD, Paul, Facile Proie, in Voir, Trois Collines, Geneva–Paris 1948

Review of Exhibition of works by Hayter at the Durand-Ruel Gallery, New York, Art News, New York, vol. 12, p. 16 April 1, 1948

COATES, Robert M., New Ideas: Stanley William Hayter, review of Durand-Ruel exhibition New Yorker, vol. 23 no. 46: 44–45, Jan. 3 1948

ZIGROSSER, C. The Book of Fine Prints, Crown 1948

Catalogue of Exhibition of Atelier 17 Group, Laurel Gallery, New York 1949

Atelier 17, issued in connection with 14th exhibition of prints by members of the Atelier, Laurel Gallery, New York, 14 Mar.—1 April 1949, Wittenborn, Schultz, New York, 1949 (with contributions by Herbert Read, James J. Sweeney, Hyatt Mayor, Carl Zigrosser, Stanley William Hayter)

LYE, Len. Knife apple, Sheer Brush, A Poem, Tiger's Eye, New York no. 7: 66–68, Mar. 1949

Review of Exhibition of works by Hayter at Perspectives Gallery, Art Digest, New York, vol. 24, p. 16 April 1, 1950

TODD, R. Hayter Paints a Picture, Art News, New York, vol. 49 pp. 28–31 Oct. 1950

ASHTON, Dore, Hayter's Atelier 17, Art Digest, New York vol. 26, p. 16, 1 Oct. 1951,

Catalogue of exhibition of Paintings and Gravures by William Hayter, 1934–51 organized by the British Council at the Galerie Louis Carré, Paris, 1951 with a preface by Léon Degand

GINDERTAEL, R. V. William Hayter, review of Galerie Carré exhibition, Art d'Aujourd'hui (Boulogne) ser. 3, no. 1: 26 Dec. 1951

MELLQUIST, Jerome, Un Novateur: Hayter, Art-Documents, Geneva no. 14:2 Nov. 1951

N . . . M . . . review of Stanley William Hayter, Exhibition at Galerie d'Art Moderne, Mar.–April 1951, Werk 38 no. 5:63 Zurich, May 1951

Beaux Arts, Paris Dec. 1951

Combat, Paris Dec. 1951

HASEGAWA, Saburo, Hayter's Copper-plate Print and his Dessin (sic) Bokubi no. 13:5, Bokubi, Kyoto, Japan, 1952

CLARAC-SEROU, M. Atelier 17, Graphis, Vol. 10, no. 55: pp. 392–7 Zurich 1954 (German and French text)

William Hayter and the Revival of Engravings: Branch of Atelier 17 to open in London, Art, 1 no. 10:2, London 31 Mar. 1955

JOUFFROY, A. Arts, Paris Feb. 1955

Konstrevy, 32 yr., no. 5–6: 209, Sweden 1956

YOSHIKAWA, Itsuji, Meeting Hayter, Bokubi, no. 13:6, Kyoto, Japan: no date

BIOGRAPHICAL NOTE

1901 *Born Hackney, son of W. H. Hayter and Ellen Mercy Palmer. Father a painter, mother a school teacher. A painting tradition on the father's side for several generations, notably, Charles Hayter who wrote several treatises on drawing in the late eighteenth century.*

1913 *Whitgift Middle School at Croydon as a scholar. Visited National Gallery with father very frequently and much affected by Uccello, Zurbaran and El Greco.*

1915 *Began to paint in spare time, and produced atmospheric impressionist studies in light and colour.*

1917 *Left school and began work in research laboratory of the Mond Nickel Company; and commenced part-time studies for honours degree in chemistry at Kings College, London.*

1918 *After the Armistice, left Mond Nickel Company to work full-time at Kings College.*

1921 *Honours degree in chemistry and geology at Kings College. Began to experiment in print-making.*

1922 *Continued research into organic sulphur compounds under Professor Samuel Smiles at Kings. Travelled to Abadan, Persian Gulf, and commenced work for Anglo-Iranian Oil Company. Stayed in Persia until 1925. Continued to paint in spare time and decided to become a professional painter at termination of Persian contract. Embarked upon series of pencil portraits of Anglo-Iranian personnel—about one hundred and fifty were completed.*

1923 *Persia. Visited Iraq.*

1924 *Persia. Visited northern territories of Arabia.*

1925 *Returned to England from Persia via Egypt.*

1926 *Exhibited pictures painted in Persia at Anglo-Iranian H.Q., London. Mainly studies of landscape, boats, rivers, sea-scapes, and the oil refinery plant itself. In April, went to Paris and set up residence in the rue du Moulin Vert, adjoining Giacometti's studio. Worked at Academie Julien for three months. Made first prints in Paris: drypoints, aquatints, etc. Met Calder and Joseph Hecht the engraver. Great personal sympathy for Calder's work. Visited Spain and Corsica in the summer. Exhibited paintings and prints for the first time at the Salon d'Automne.*

1927 *Founded Atelier 17 for research in print making in Paris and found earlier scientific training of immense value. First one-man show at the Sacre du Printemps Gallery, Paris.*

1929 *Visited Italy. Made first entirely formally invented painting. Paris: with Miró, Arp and Tanguy became interested in string constructions on flat surfaces, sometimes painted. Began to exhibit in the Salon des Surindépendants. First one-man show in London at the Claridge Gallery. Began to trust imagination and invent freely without direct resort to nature—transparent colours on gold or silver grounds. During the late twenties the artist began to look on art as something outside and beyond immediate or obvious experience, and came to regard it as metaphysical rather than solely physical in implication.*

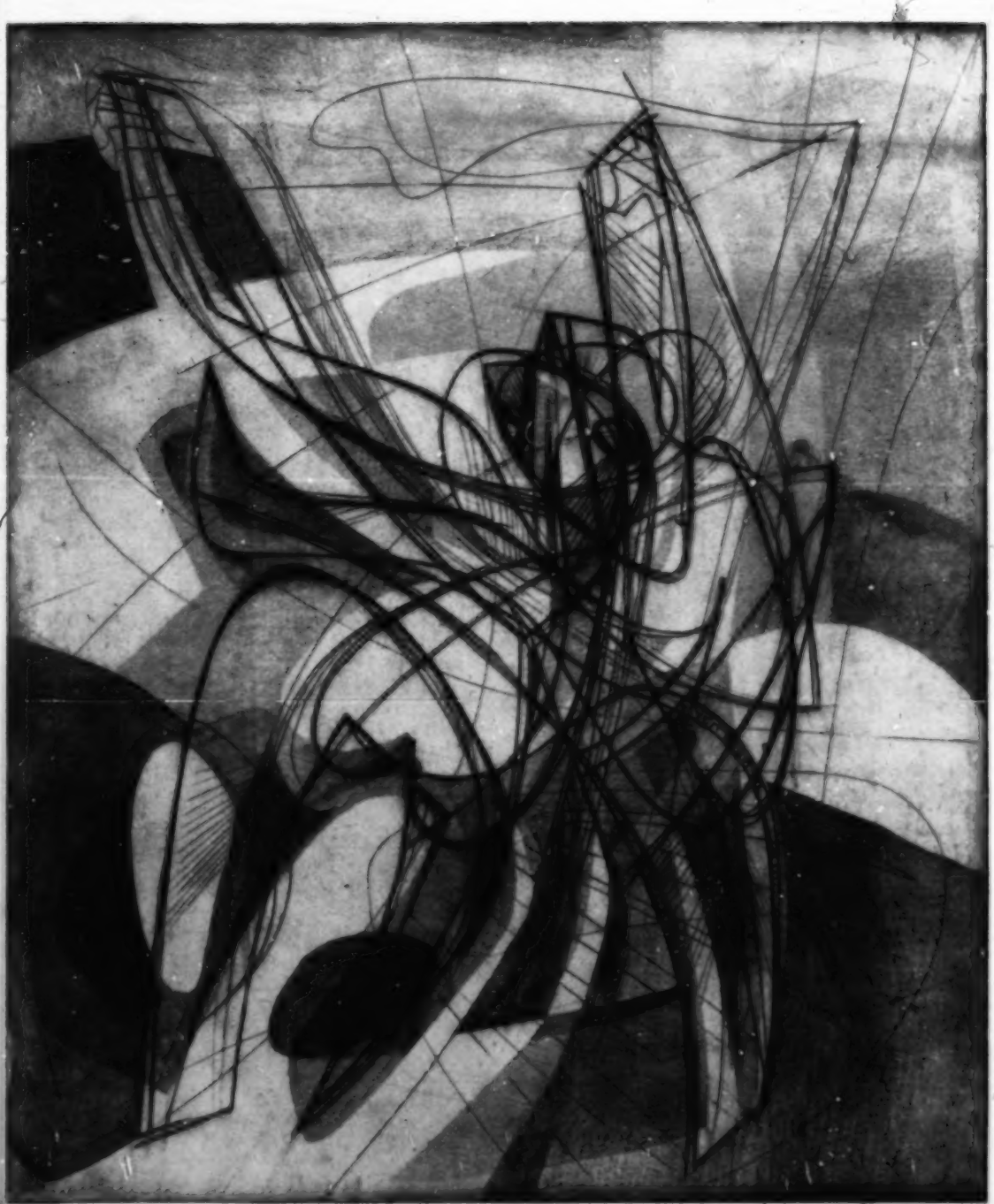
1930 *Became increasingly identified with drawing and realized that line is one of the truest expressions of human energy. Saw that the burin—an engraver's tool—is a kind of plough which goes ahead of the manipulator, in an exploratory and inventive way, and not behind him. Published series of six plates entitled "Paysages Urbains" (Editions Quatres Chemins, Paris).*

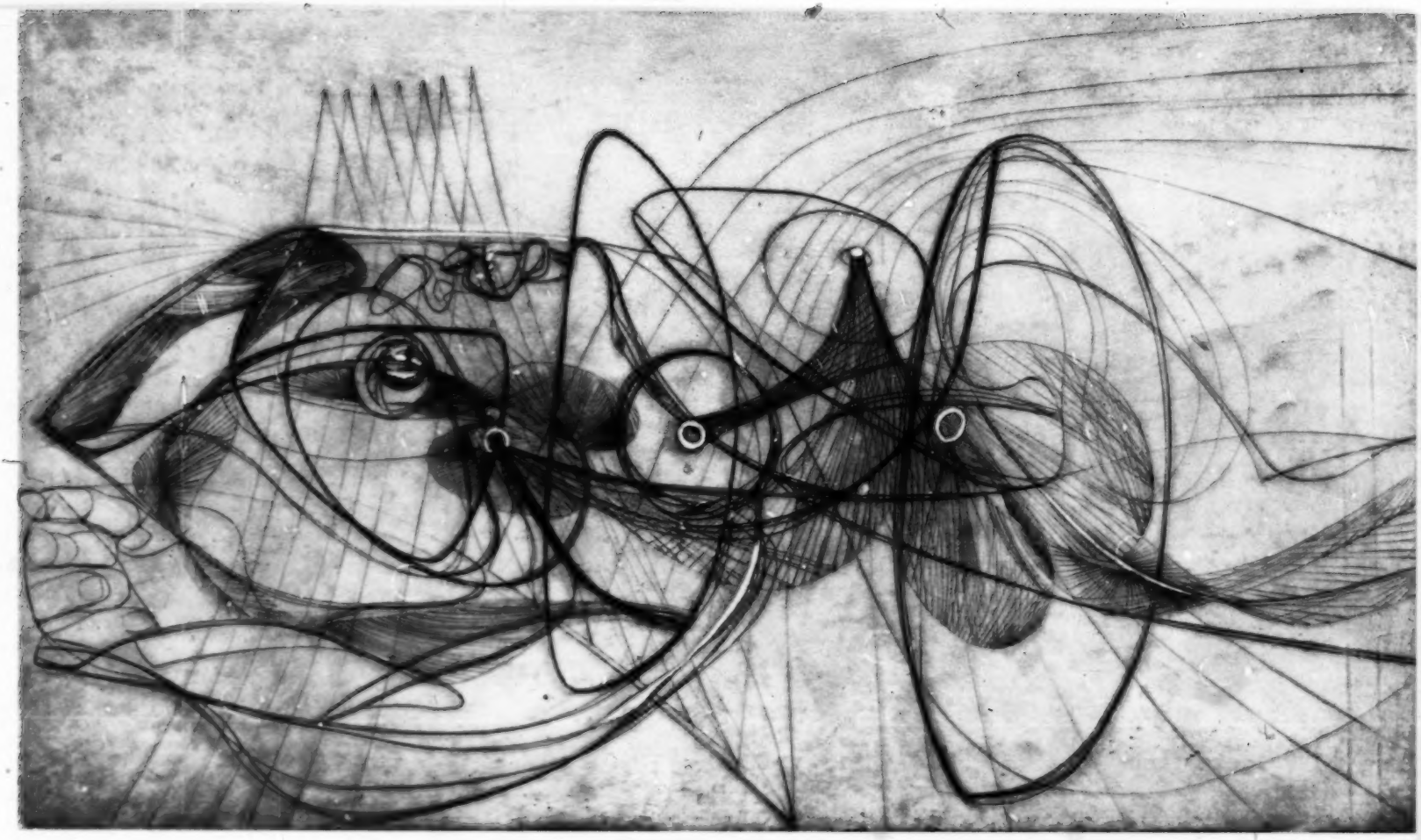
right : Plate I **SEA** *1957*
oil on canvas 50 × 40"
Collection : the artist
Not exhibited

left: plate II
cat. no. 10

above: plate III
cat. no. 2

right: plate IV
cat. no. 30





left: plate V cat. no. 42

above: plate VI cat. no. 41

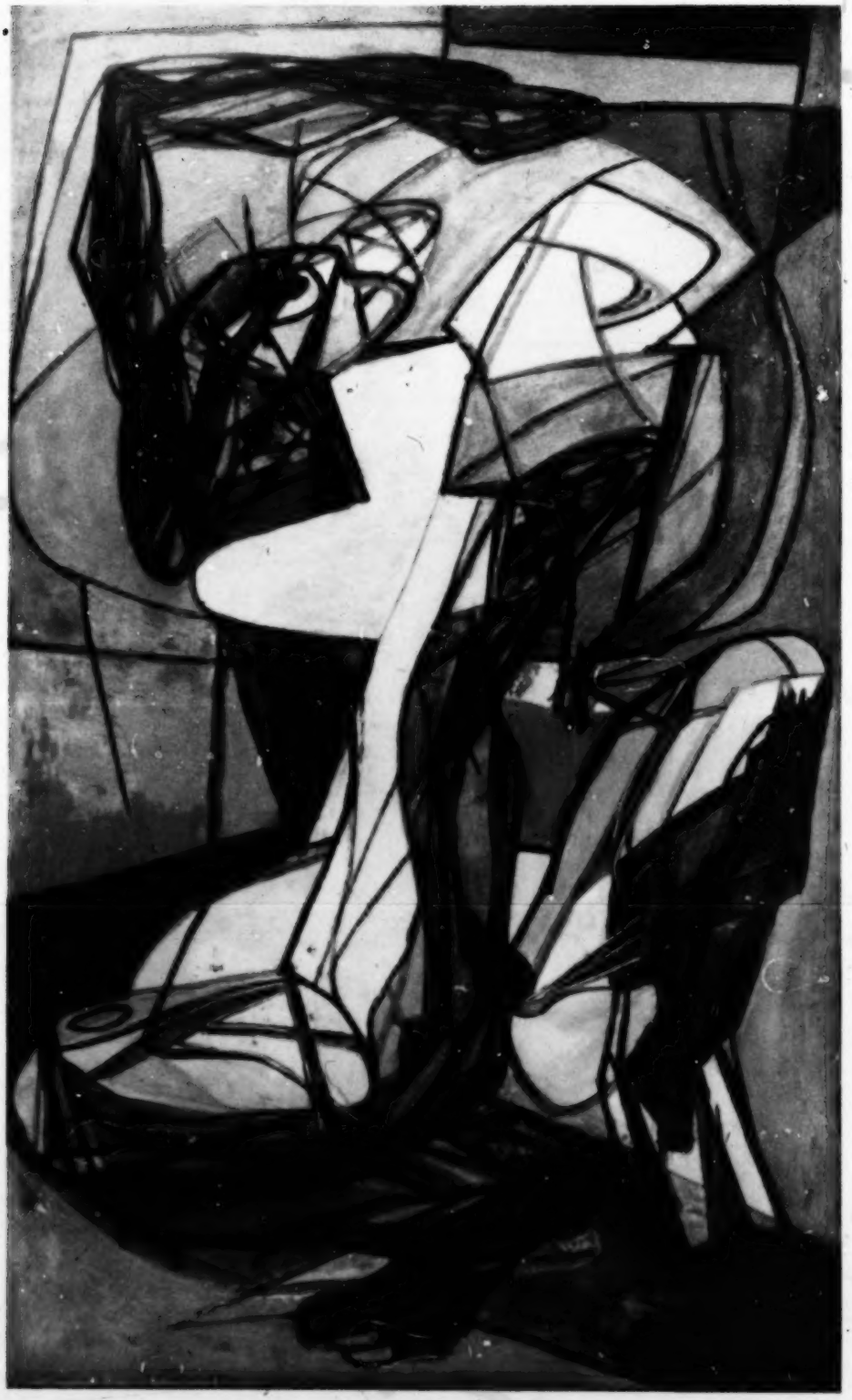
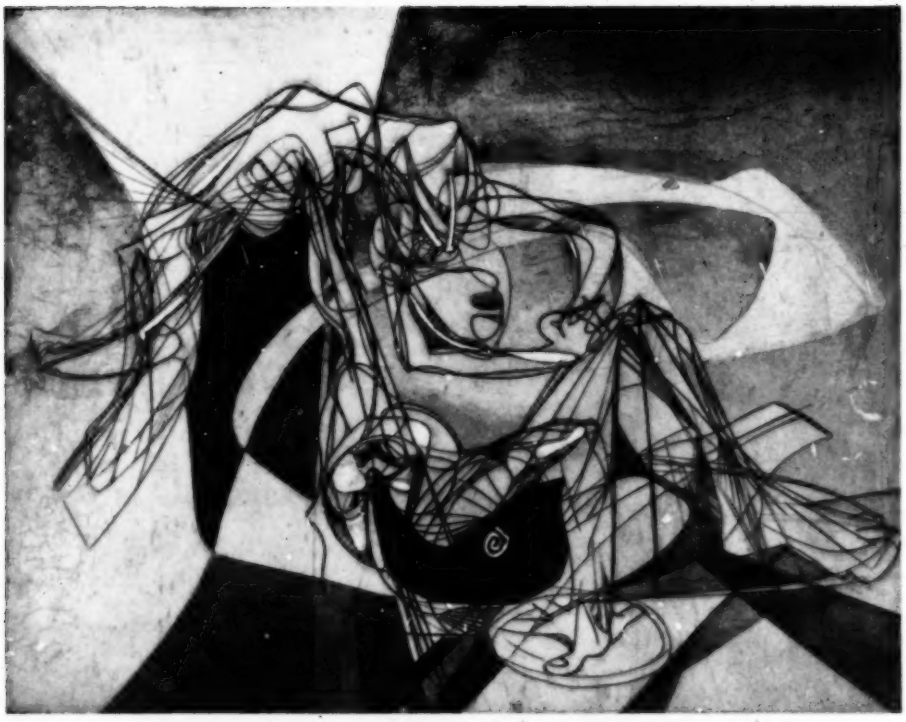
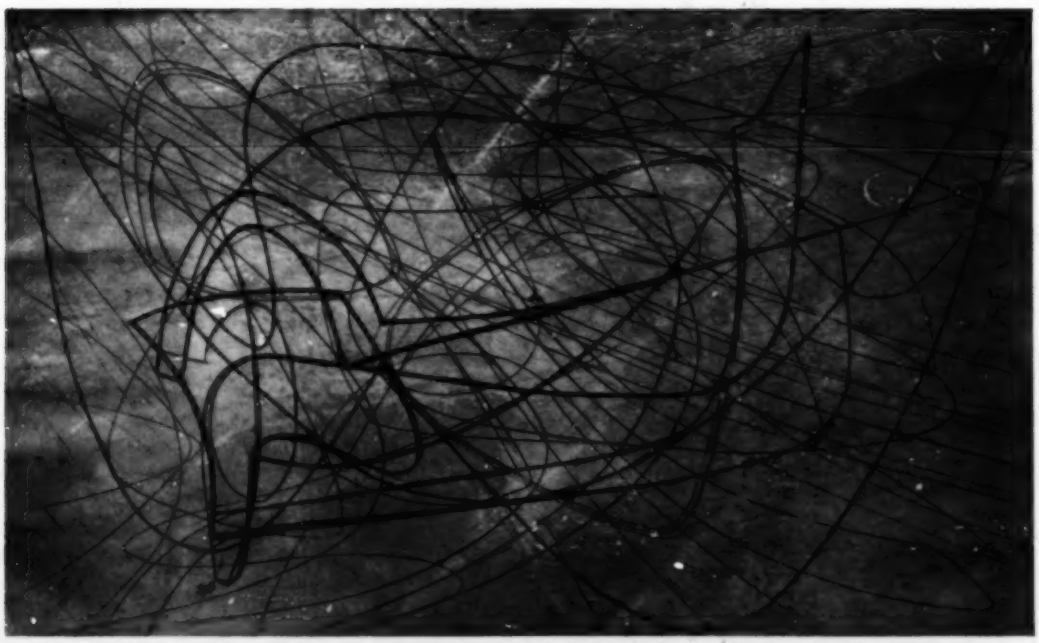


plate VII
cat. no. 3



above: plate VIII cat. no. 37



below: plate IX cat. no. 51

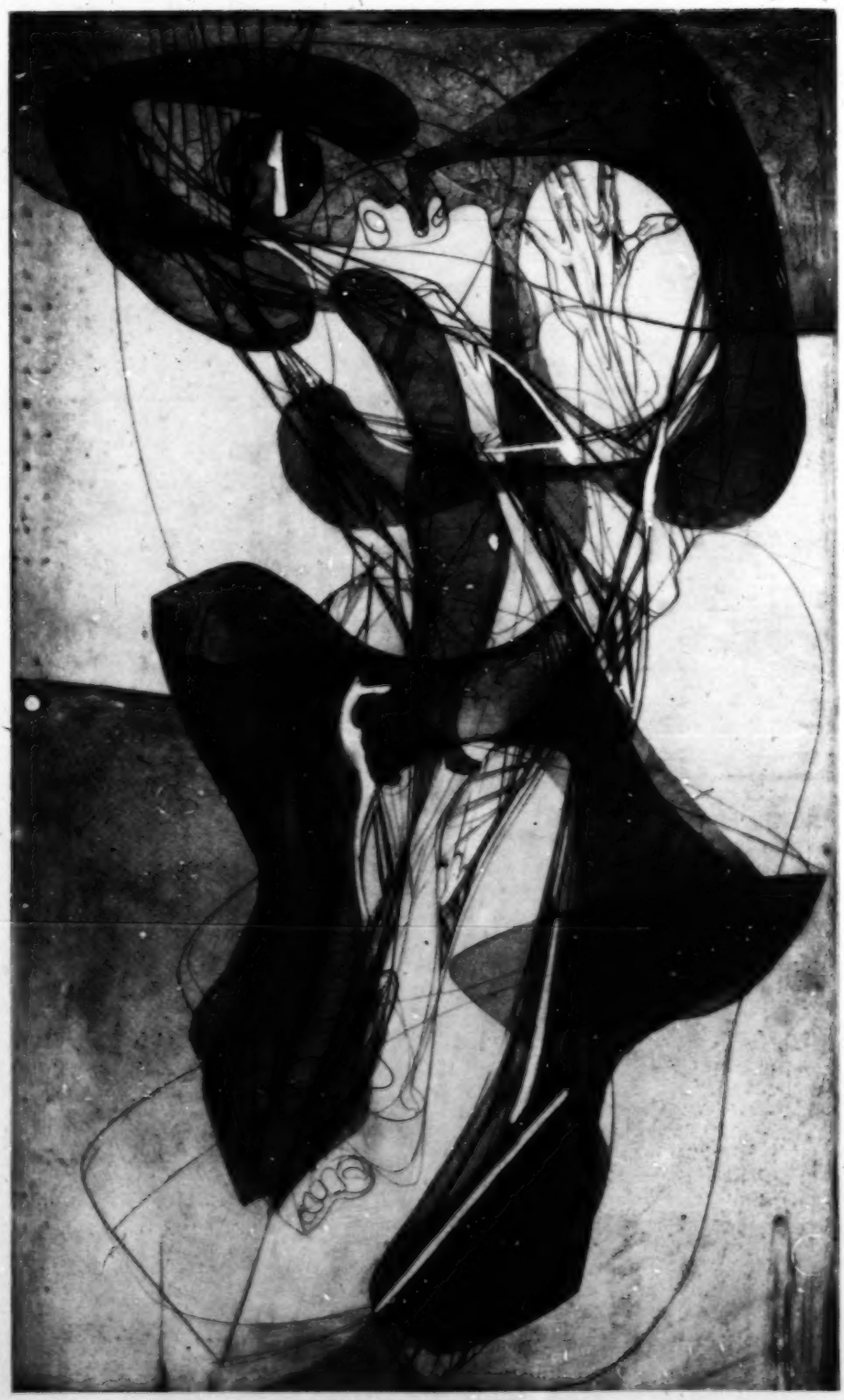


plate X
cat. no. 35

Travelled to Venezuela, via Trinidad and Barbados. **1931**

Published six plates: "Apocalypse" (Editions Jeanne Bucher, Paris) with a poem by Georges Hugnet. One-man show at Galerie Vignon under the auspices of Marie Cuttoli. Visited Deya, Majorca; and returned to Paris via Spain. **1932**

Exhibited for first time with surrealist group in Paris. Met Paul Eluard and began a friendship which lasted until the poet's death in 1952. **1933**

First exhibition of work from Atelier 17 in Paris at Galerie Pierre and in London at the Leicester Galleries. Visited Austria and Germany. **1934**

Between 1934 and 1939, the artist was in frequent contact with Picasso and gave him technical assistance from time to time.

Helped to organize the surrealist exhibition in London and exhibited in it. Visited Italy and Greece. This affected the artist's work considerably in terms of colour: after leaving Greece he began to use a very clear, prismatic palette. **1936**

Invited to visit Spain, as an artist, by the Republican Government. **1937**

Exhibited in London at the Mayor Gallery. Made series of engravings which Eluard used as a basis for an evocative poem: "Facile Proie" (Editions GLM, Paris 1939). **1938**

Married Helen Phillips, the American sculptor. Left Paris at beginning of war for London. **1939**

Went to New York: taught a summer course at the California School of Fine Arts, San Francisco. One-man show at Museum of Fine Art, San Francisco. In the autumn, set up Atelier 17 at the New School for Social Research, New York. **1940**

Continued to work in New York. One-man show of paintings in New York; and one-man show of prints at the Institute of Fine Arts, Chicago. **1941**

Moved to Connecticut. Wrote and in 1943 published in New York a paper on the development of automatism (published in "Possibilities": Documents of Modern Art, edited by Robert Motherwell: Wittenborn, New York). Illustrated "Age of Fable", Heritage Press, New York. **1942**

Moved to New City, New York State. Directed a course in print-making at the Philadelphia Print Club. Before this gave an exhibition of prints and received the annual prize from the Print Club. **1943**

Returned to New York City. Exhibited at Museum of Modern Art with the Atelier 17. The show was seen throughout the States and in 1945 the State Department circulated it in South America. **1944**

Left the New School for Social Research and set up Atelier 17 independently in Greenwich Village. One-man show at the Mortimer Brandt Gallery, New York. **1945**

Returned to Paris, and exhibited drawings and prints at Jeanne Bucher's Gallery. Returned to New York. "Facile Proie" was re-published with two new drawings in "Voir" (Editions Trois Collines, Zurich), an anthology of Eluard's poems on various artists, including Hayter. **1946**

1947 *One-man show of paintings at Durand-Ruel, New York. Atelier 17 show at Leicester Galleries, London.*

1948 *Invited to teach a special summer course in painting and theory at California School of Fine Art. Students included Hultberg, Mulligan, Halpern, etc. Exhibited at Gumps, San Francisco.*

1948–9 *Directed course in print-making at the Art Institute of Chicago.*

1949 *Professor of Fine Arts in the Design Department of Brooklyn College, New York. Began to realise the importance and validity of sketches, notes and everything containing the germ of a final composition—the very action of painting and drawing an inherent and indivisible part of the final realisation. Gave the graduation address to the School of Art at the Art Institute of Chicago.*

"New Ways of Gravure", published by Pantheon Press, New York, and George Routledge, London. During the years 1945–1949 the artist lectured intensively in the United States.

1950 *Left America and returned to Paris. Exhibited prints at La Hune. Re-established Atelier 17 in Paris.*

1951 *One-man exhibition of paintings and prints at Louis Carré's Gallery, Paris. Exhibited at Salon de Mai from this date until the present time. Bought a house in Alba, in the Ardèche, in the summer, and continued to paint and work there throughout subsequent summers. Alba has greatly influenced Hayter's colour—an increased brilliance and heightened interest in light, deriving possibly from a preoccupation with L'Escoutay, a nearby stream. Began to use metallic colours (first experimented with in 1929) to get two alternative views of a picture according to the spectator's vantage point—like a positive and negative—and found that the practice transformed all colours used in such a painting. Many ideas began to resolve themselves during subsequent years.*

Received Légion d'Honneur from the French Government for services to French culture.

1952 *Returned to New York on a brief visit to Atelier 17. Exhibited graphic work in Basle at the Feigl Gallery, also in Lille, Berlin and Dusseldorf.*

1953 *To New York on a brief visit to Atelier 17.*

1953–4 *Group from Atelier 17 with invited artists exhibited in Amsterdam, Rotterdam, Brussels, Copenhagen, Florence and Rome.*

1954 *Exhibited paintings at Kunsthalle, Berne, with Ecole de Paris artists.*

1955 *One-man show of paintings at Denise René, Paris; and with the Otto Stangl Gallery, Munich. First one-man show of graphic work at St. George's Gallery, London. With Atelier 17 invited by Norwegian Government to hold exhibitions at Oslo National Gallery, Stavanger and Bergen. Closed the New York Atelier 17.*

1956 *One-man show of prints at National Gallery of Argentine, Buenos Aires. Exhibited prints with Helen Phillips at the California Palace of the Legion of Honour.*

1957 *Graphic Show at Museo de Arte Moderne, Rio de Janeiro. Graphic Show at Bettie Thommen Gallery, Basle. Lectured at Basle University. One-man show of prints at Baltimore Museum, U.S.A. Invited by British Council to represent Great Britain together with William Scott and Kenneth Armitage, at the Venice Biennale in 1958, following the present retrospective exhibition at Whitechapel.*

Work by S. W. Hayter is in the following public collections:

England: Tate Gallery, British Museum, Victoria and Albert Museum, British Council, The Arts Council of Great Britain—France: State Collection of the City of Paris, Biblioteque Nationale, Biblioteque Doucet, Strasburg Museum, Grenoble Museum—Belgium: Biblioteque Royale—Holland: Stedelijk Museum, Amsterdam Switzerland: Kunsthalle, Basle—United States: Baltimore Museum, Philadelphia Museum, National Gallery: Washington, The Fogg Museum, Cambridge, Chicago Art Institute, Detroit Museum, Albright Gallery Buffalo, St. Louis Museum, Walker Art Center: Minneapolis, and the Museums of Cincinnati, Toledo, Zanesville, Cleveland, San Francisco. The Milwaukee Public Library and the Universities of Illinois, Michigan, Yale, Minnesota, and Iowa. New York—Metropolitan Museum, Public Library, Brooklyn Museum, Whitney Museum, Museum of Modern Art. Also in the public collections of Japan, Italy, Sweden, Norway and Canada.

Principal exhibitions

Graphic work:

Gallery Pierre, Paris: with Atelier 17	*1934*
Leicester Galleries, London: with Atelier 17	*1934*
New School for Social Research: New York	*1940*
Marian Willard Gallery: New York	*1941*
Art Institute of Chicago	*1943*
Philadelphia Print Club	*1943*
With Atelier 17: New York, Sweden, Holland, Belgium, Norway, Denmark, Hawaii: since	*1943*
Museum of Modern Art, New York: with Atelier 17	*1944*
Jeanne Bucher Gallery: Paris	*1946*
Leicester Galleries, London: with Atelier 17	*1947*
Smithsonian Institution: Washington D.C.	*1948*
La Hune: Paris	*1950*
Marian Willard Gallery: New York	*1955*
St. George's Gallery: London	*1955*
La Hune: Paris	*1956*
California Palace of the Legion of Honor: San Francisco	*1956*
Child's Gallery: Boston	*1956*
National Gallery: Buenos Aires	*1956*
La Hune: Paris	*1956*
Museo de Arte Moderna: Rio de Janeiro	*1957*

Paintings:

Sacre du Printemps Gallery: Paris	*1927*
Claridge Gallery: London	*1928*
Palais des Beaux Arts: Brussels	*1929*

Galerie Vignon: Paris	1932
Mayor Gallery: London	1938
Museum of Fine Arts: San Francisco	1940
Bignou Gallery: New York	1941
Mortimer Brandt Gallery: New York	1945
Hugo Gallery: New York	1946
Durand-Ruel Gallery: New York	1947
Museum of Fine Arts: Santa Barbara	1948
Gumps: San Francisco	1948
Palette Gallery: St. Louis	1949
Atelier Gallery: Chicago	1949
Perspectives: New York	1950
Galerie Louis Carré: Paris	1951
Galerie Suzanne Feigl: Basle	1952
Kunsthalle: Berne	1954
Galerie Denise René: Paris	1955
Bettie Thommen Gallery: Basle	1957
Whitechapel Art Gallery: London	1957

CATALOGUE

The measurements are given throughout in inches, height preceding width.

OIL PAINTINGS

1 **PORTRAIT OF ANTHONY GROSS** *1929*
oil and tempera on canvas $31\frac{3}{4} \times 23\frac{1}{2}$"
Collection: Anthony Gross

2 **DELIQUESCENCE** *1935*
oil on panel $39\frac{3}{8} \times 78\frac{3}{4}$"
Lent by the artist
Plate III

3 **WORK IN PROGRESS** *1936*
oil and casein on panel $66\frac{3}{4} \times 39\frac{1}{2}$"
Collection: Ian McCallum
Plate VII

4 **COCK** *1941*
oil on canvas 32×32"
Collection: Dr. Malcolm Bick, Springfield, Mass.

5 **NIOBE** *1944*
oil on canvas 32×41"
Lent by the artist

6 **FEMME ACCROUPIE** *1946*
oil on canvas $45\frac{5}{8} \times 35$"
Lent by the artist

7 **FEMME INSTABLE** *1946*
oil on canvas 36×48"
Lent by the artist

8 **PERSONNAGE A DEUX TETES** *1946*
oil on canvas 45×36"
Lent by the artist

9 **PALIMPSESTE** *1951*
oil on canvas 36×29"
Lent by the artist

10 **JUNGLE** *1954*
oil on canvas 36×29"
Lent by the artist
Plate II

11 **DESCENDING BIRD** *1954*
oil on canvas $29 \times 23\frac{1}{2}$"
Lent by the artist

12 **SEAPORT** *1955*
oil on canvas $25\frac{5}{8} \times 19\frac{1}{2}$"
Lent by the artist

13 **NOCTURNE** *1956*
oil on canvas 36×29"
Lent by the artist

14 **JET STREAM** *1956*
oil on canvas $42\frac{1}{2} \times 42\frac{3}{4}$"
Lent by the artist

15 **PAYSAGE AERIENNE** *1956*
oil on canvas 45×64"
Lent by the artist

16 **HOVERING BIRD** *1956*
oil on canvas $26 \times 21\frac{1}{2}$"
Lent by the artist

17 **PAYSAGE ENSOLEILLE** *1957*
oil on canvas 29×32"
Collection: The Contemporary Art Society

18 **MAELSTROM** *1957*
oil on canvas 83×44"
Lent by the artist

19 **GRASS FIRE** *1957*
oil on canvas 29×23½"
Lent by the artist

20 **GOUR DE NOAILLES** *1957*
oil on canvas 36×29"
Lent by the artist

21 **L'ESCOUTAY** *1957*
oil on canvas 39×32"
Collection: Dr. Alistair Hunter

22 **LE MONDE DU SILENCE** *1957*
oil on canvas 39×32"
Collection: Roland Penrose

DRAWINGS

23 **SUSPENDED FORMS** *4.8.44*
coloured inks 16⅜×13¾"
Lent by the artist

24 **ENTELECHY** *20.8.44*
coloured inks 26×40"
Lent by the artist

25 **KNEELING FIGURE** *16.4.45*
watercolour 21⅛×16¾"
Lent by the artist
(exhibited at Whitechapel as DANCING FIGURE)

26 **COMPOSITION ON RED PAPER** *1949*
ink, chalk and gouache 22×27½"
Lent by the artist

27 **PAGE OF STUDIES** *8.4.56*
watercolour 26⅛×40¼"
Lent by the artist

28 **PAGE OF STUDIES** *2.6.56*
watercolour 26⅛×40¼"
Lent by the artist

ENGRAVINGS

29 **BIG HORSE** *1931 17/30*
burin 10⅛×7⅞"
Collection: National Gallery of Art (Rosenwald collection), Washington, D.C.

30 **CROQUIS AU BURIN** *1929-32 proofed, 10*
burin 9⅛×7¼"
Lent by the artist
Plate IV

31 **OISEAU DE FEU** *1935 6/30*
burin, soft ground etching, white lead
8⅛×6⅛"
Lent by the artist

32 **PAYSAGE ANTHROPOPHAGE** *1937 8/30*
burin, soft ground etching 7½×14"
Collection: Anthony Gross

33 **MYTH OF CREATION** *1940*
burin, soft ground etching, greenblock trial
9¾×7⅛"
Lent by the artist

34 **CRUELTY OF INSECTS** *1942 6/30*
burin, soft ground etching 7⅞×9¾"
Lent by the artist

35 **TARANTELLE** *1943 trial*
burin, soft ground etching 21¾×13"
Lent by the artist
Plate X

36 **LAOCOON** *1943 17/30*
burin, soft ground etching, white lead
12⅛×21½"
Collection: National Gallery of Art (Rosenwald collection), Washington, D.C.

37 **CRONOS** *1944 34/50*
burin, soft ground etching 15⅛×19¾"
Lent by the artist
Plate VIII

38 **AMAZON** *1945 31/50*
burin, soft ground etching 24½ × 15¾"
Lent by the artist

39 **CINQ PERSONNAGES** *1946 29/50*
burin, soft ground etching, three colour screens
14⅞ × 23¾"
Lent by the artist

40 **SEA MYTH** *1947 6/30*
burin, soft ground etching 10⅞ × 14¾"
Lent by the artist

41 **DEATH BY WATER** *1948 third state 3/3*
burin on brass 13⅞ × 23⅛"
Lent by the artist
Plate VI

42 **ANGELS WRESTLING** *1950 19/50*
burin, soft ground etching 16½ × 13¾"
Lent by the artist
Plate V

43 **ANGE NOIR** *1950 E 1/5*
burin, soft ground etching on magnesium
8⅞ × 11⅞"
Collection: Bryan Robertson
Reproduced on cover

44 **PEGASE** *1951 ep. d'artiste 1/10*
burin, soft ground etching colour offset for Jeune Gravure Contemporaine, Paris
7⅛ × 11⅞"
Lent by the artist

45 **COUPLE** *1952 E' d'artiste chine*
burin, soft ground etching, three colours
17⅛ × 11½"
eds. Guilde de la Gravure, Switzerland
Collection: D. Harvey Evers

46 **JEUX D'EAU** *1953 trial*
burin, soft ground etching, three colours
15 × 12½"
eds. Guilde de la Gravure, Switzerland
Lent by the artist

47 **LE SORCIER** *1953 trial 2/5*
burin, soft ground etching 19⅛ × 15½"
Collection: The Hon. Robert Erskine

48 **LA NOYEE** *1955 (line) colour trial*
burin, soft ground etching, three colours
14 × 18⅞"
Oeuvre Gravée, Zurich
Collection: Grenfell Baines & Hargreaves

49 **ICARUS** *1956 état def.*
burin, soft ground etching, three colours
13⅝ × 9¾"
Lent by the artist

50 **FIGURES IN SPACE** *1957 3/50*
burin, two colours 9⅝ × 19½"
Lent by the artist

51 **BOATS** *11.7.57 E 5/5*
burin, three colour offset 9¾ × 16"
Lent by the artist
Plate IX

52 **GOLDFISH** *1957 first proof*
engraving, three colours 13¼ × 18¼"
Lent by the artist
(exhibited at Whitechapel as WATER IN SUNLIGHT)

NOTES

This catalogue was made and printed in England by The CHASETON PRESS *of* H. WILLIAMS AND SON LTD.